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stand the powerful effort of his soul. Scarcely were his effusions arranged, when his strength left him—the pole dropped from his hand, and he fell back on the pillow, exhausted. The door opened, and his wife with the formidable butcher entered. Pale, unconscious of everything, the son of Euterpe lay on the bed, his forehead bathed in cold sweat. The wife, terror-struck at the sight, rushed to her beloved husband; she bathed his forehead, embraced him, when Mozart's eyes opened, and looking around with surprise, they fell upon the invaluable scrap lying still before him.

"Mr. Mozart," said the butcher—

"Halt! halt!" said the composer, seizing

the manuscript, and leaping at the same time out of his bed, and hurrying towards the pianoforte. Down he sat, and the most delightful air that was ever heard, responded from the instrument. The eyes of his wife, and even of the butcher, began to moisten. Mozart finished the tune, rose again, and running for his writing-desk, he filled out

what was wanting.
"Well, Mr. Mozart," said the butcher, when the artist had finished, "you know

that I am to marry."
"No, I do not," said Mozart, who had somewhat recovered from his musical trance. "Well, then, you know it now, and you also know that you owe me money for meat."
"I do," said Mozart, with a sigh.
"Never mind," said the man, under whose

blood-stained coat beat a feeling heart; 'you make me a fine waltz for my marriage ball, and I will cancel the debt, and let you have meat for a year to come."

"It is a bargain!" cried the lively and gifted Mozart. And down he sat, and a waltz wis elicited from the instrument-such a waltz as never before set the dance-loving b ttcher's feet in motion.

"Meat for a year, did I say?" exclaimed the enraptured tradesman; "no! one hundred ducats you shall have for this waltz, but I want it with trumpets, and horns, and fid-

dles—you know best—and soon, too."
"You shall have it so," said Mozart, who could scarcely trust his ears, "and in one

hour you may send for it."

The liberal-minded butcher retired. In an hour the waltz was set in full orchestra The butcher returned, was delighted with the music, and paid Mozart his hundred ducats-a sum more splendid than he had ever received from the Emperor for the greatest of his operas.

It is to this incident that the lovers of harmony are indebted for one of the most charming trifles, the celebrated Oxen-waltz—

a piece of music still unrivalled.

Count Pepoli, the husband of Madame Alboni, died a few days since at the Maison de Sante of Doctor Blanche, where he had been confined for upwards of two years. No doubt the sad bereavement has prevented the renowned contratto from making her appearance in public during this period, as I happen to know that her vocal powers are absolutely unimpaired, and that, whenever she sang at Rossini's soirées, she invariably created the old furor. The funeral obsequies of the deceased Count were celebrated on Monday, the 14th, in presence of a select number of the intimate friends of the family. Madame Alboni, in accordance with an Italian custom, had 200 children, all orphans, to follow the hearse.

NEW ORGAN, FOR THE WESTMIN-STER PRESBYTERIAN CHURCH, ELIZABETH, N. J.

The Messrs. Hook have just completed an instrument for this church, which is so remarkably successful as to be worthy of a more than passing notice. For several days it was exhibited at their factory to admiring visitors by our leading organists, and won the highest praise from both performers and audience. On Tuesday, the 14th ult., its many fine and admirable qualities were ably displayed through a very wide range of style by Messrs. J. K. Paine, S. P. Tuckerman, and J. H. Willcox, of Boston.

The organ is enclosed in an elegant and imposing case of black walnut of much originality and beauty of design, displaying richly, yet delicately decorated front pipes of sixteen feet, and contains the following registers, pipes and appliances:

Pines. No.

SWELL MANUAL

GREAT MANUAL

No. Pipes.	No. Tipes.								
1 16 tt. Open Diapason. 53	1 16 ft. Bou don (divid-								
2 8 " Open Diapason. 58	ed) 58								
3 8 " Doppel Flote 59	2 8 " Open Diapason, [8								
4 8 " Vio a di Gamba, 58	3 8 " top Piapason 58								
5 4 " Octave 58	4 8 " Salicional 58								
6 4 " Flute Harmon-	5 4 " Oc ave 5>								
ique	6 4 " Violina								
7 2% Twelith 58	7 4 " Flauto Traverso 58								
8 2 " Fifteenth 53	8 2 " Piccolo 58								
9 3 Rana Maxtur 174	9 3 Rank Mix ure174								
10 3 " Scharff171	10 8ft Cornopean 58								
11 8 ft. Trumpet 58	11 8 " Oboe and Bas:-								
12 4 " Clarion 58	oon 58								
SOLO MANUAL.									
No. P pos.									
1 8 ft. Geigen Princi-	5 4 ft. Octave								
pal 58	6 4 " Flu'e d'Amour. 58								
2 8 " Dulciana 58	7 2 " Piccolo 58								
3 8 " Melolia 45	8 8 " Clar.onet 58								
4 8 " Sto, 'o Diapason									
div 58									
PED	ALE.								
No. Pipes.	No. Pipes.								
No. Pipes.	A C # Wic'anasi's 27								
1 10 It. Open Diapason. 21	4 8 ft. Violoncello 27 5 16 " Posaune 27								
2 16 · VIOIONE 21	0 10 " Postule 21								
3 16 " (tone) Bourdon. 27	6 10%" Quint Flote 27								
MECHANICAL REG STERS.									
1 Swell to Great Coupler.	6 Swell to Pedal Coupler.								
2 Choir to "	7 Choir to "								
3 Swel to Choir "	8 Tremulant "Swell."								
4 Great to Pedal "	9 Dellows Signal.								
5 Great to Pneumatic "									
2 OLGAN METHGRIMANO.									

COMPO ITION PEDALS.

1 Forte for Great Manual, bringing out the Full Organ.
2 Piano " "taking off all but 8 ft. Stops.
3 Great to Pedal Coupler.

Compass of Manuals from CC to A3, 58 notes.
" Pedale " CCC to D, 27 "

				BUN	TAM!	Y.		•	
No.	of 1	oipes	in (Great N	auu	al			928
46	"		** 8	3well	• 6				754
**	**	**	16 5	Solo	**				452
	44	**	**	Pedale	"				162
Total number of pipes							2296		
No.	of	Spea	k ing hani	Stops.				• • • • •	. 87
				uw-stor					

The pneumatic action is applied to the great manual, by which the touch, even with all the couplers drawn, is made as light and easy as that of a grand pianoforte. With this action, the keys, instead of acting directly upon the pallets, are only required to open a little bellows (one to each key), which instantaneously expands and lifts all the valves belonging to the keys pressed down; or, if applied to the register action, adds or removes the stops required. Over the great manual, and within easy reach of the fingers of the player, there are some small ivory knobs by which the Swell and Solo manuals can be coupled to the pneumatic action when desired, a contrivance of the greatest utility and convenience. There is Marie Roye.

also in each manual a blank draw-stop, with all its appliances and connections, including room on each wind-chest for future additions whenever desired; this provision is of great importance, as there remains nothing to be added but the pipes which may be chosen.
In the power and grandeur of its diapasons,

the clearness and resonance of its octaves and harmonies, and the proper quantity and quality of its reed stops, to give boldness and character, we believe this instrument to be unsurpassed by any previous efforts of its eminent builders.

The effect of the full organ is particularly satisfying; so clear and brilliant—éclutant—is its quality, yet withal so well blended and balanced, that no stop has undue prominence, and to listen to it is a continual pleasure. The 16 ft. Open Diapason on the great manual, imparts great dignity, and the Doppel Flöt and Flute Harmonique great breadth and fullness to the full-organ tone; and the Viola di Gamba gives a peculiar crispiness and pungency to the stops of eight-feet pitch. The very complete Pedale, with its six stops, affords a full, abundant support to the grand pyramid of tone, and yet contains stops of rarely beautiful tone, perfectly adapted to the accompaniment of the softest manual stops.

Among so many beautiful and characteristic stops, or voices, as the Germans appropriately call them, it is hard to select any for particular mention; for some time past, however, the Hooks have been constantly improving in the voicing of string-like, or violin sounding stops, until in this instrument the stops of this timbre—as the Viola di Gamba in the great manual, the Salicional and Violiua in the swell, the Geigen (or violin) Princi al in the solo manual, and the Violone in he pedale—are so successful as to leave nothing further to be desired. The last-mentioned stop is of remarkable beauty; when skillfully used, it is difficult to believe that one does not hear the "bite" of a bow on the strings of a contra-basso. The Flauto Traverso in the swell, has a lovely, clear, traveling tone, and the Flute d'Amour in the solo manual is also very beautiful. Of the reeds, it is only necessary to say that they are the work of the Hooks, so renowned is their excellence in this special and difficult department of organ building.

Though this firm has erected many larger instruments, this, the latest jewel in the chaplet of their noble works, seems the brightest and most perfect.

May they continue to fill our temples with: better and better specimens of their art, and miy our people appreciate more and more. their long continued endeavors to increase its dignity and to elevate it from its former low estate, until, when an organ is to be bought, the question shall not be, who will build cheapest? but who will build best?— Dwight's Journal of Music. RIPIENO.

The libretto of Auber's new opera, which is from the united pens of MM. D Ennery. and Cormon, has been read at the Opéra-Comique, and was pronounced most excellent by the distinguished company of artists assembled in the "Green-Room." The title of Hiline has been given to the opera, which will have for its in erpreters, MM. Capoul, Sainte-Foy, Prilleux, Melchisedech, and Nathan, and Mesdames Monbelli, and